



# Royal Academy of Music

YORK GATE, MARYLEBONE ROAD, LONDON, N.W.1.

Instituted, 1822.

Incorporated by Royal Charter, 1830.

Patrons: { HIS MAJESTY THE KING.  
HER MAJESTY THE QUEEN.  
HER MAJESTY QUEEN MARY.

President: H.R.H. THE DUKE OF CONNAUGHT & STRATHEARN, K.G.

Principal: STANLEY MARCHANT, C.V.O., D.Mus.Oxon., F.S.A., F.R.A.M.

## VACATION COURSE *for* TEACHERS

Lectures will be given during the four days from SEPTEMBER 6th to SEPTEMBER 9th, 1938, *inclusive*, on THE TEACHING OF:

<b>PIANOFORTE:</b>	}	each day at 10 a.m.
AMBROSE COVIELLO, D.C.M., F.R.A.M.		
<b>CLASS SINGING:</b>	}	each day at 12 noon.
MARGARET DONINGTON, A.R.A.M.		
<b>SCHOOL MUSIC:</b>	}	each day at 2 p.m.
ERNEST READ, F.R.A.M.		
<b>MUSICAL HISTORY:</b>	}	each day at 3.30 p.m.
STEWART MACPHERSON, F.R.A.M.		
<b>ELOCUTION:</b>	}	each day at 5 p.m.
ENA GROSSMITH, A.R.A.M.		

### *Fees:*

For the whole Course (with Elocution)	..	..	£4	4	0
For a Course of four Subjects	..	..	£3	3	0
For other Courses the rate per Subject is	..	..	£1	5	0
For a Single Lecture	..	..	..	7	6

Applications to attend the Course, accompanied by the appropriate fee, should be sent in, on attached form, before 5th September.

L. GURNEY PARROTT,  
*Secretary.*

## SYNOPSIS OF LECTURES.

---

### PIANOFORTE TEACHING.

What pianoforte teaching implies—‘What’ to teach and ‘How’ to teach—Musical and technical elements—Should scales be taught? If so, how?—Memory—Choice of music—Preparation for examinations—The fundamental elements of successful teaching.

At each lecture, time will be allotted to answering questions submitted by members of the class.

### CLASS SINGING.

Principles of Class Teaching—Class Management—Technique of Class Singing—Breathing—Tone Production—Words—Interpretation—Balance and Blend in Part-Singing—Vocal Exercises—Conducting—Choice and Teaching of Songs.

### SCHOOL MUSIC.

Organisation of School Music—Music in the Kindergarten and Lower Forms—Music and movement—Percussion band—School orchestra—Teaching the elements of Rhythm and Pitch—Notation—Scales—Method of sight singing and musical dictation—Teaching melody construction (written and improvised), Phrase form, and the elements of structure—Teaching of intervals and chords—How to make the Aural Training Class musically interesting—Teaching *versus* Testing.

### MUSICAL HISTORY.

The importance of Musical History in the modern teacher’s equipment—Its bearing on appreciation—A study of some of the great personalities of music as revealed in their works—Style in art and what this implies—Some practical suggestions for Appreciation work with pupils of various ages.

N.B.—These lectures will be copiously illustrated at the keyboard.

### ELOCUTION.

The teaching of voice production—The relation of sound and sense—Common faults and misconceptions—How to answer questions—Modulation and pace—Rhythm, metre and scansion—Interpretation and characterisation—Mind-Direction for public performance.



# Royal Academy of Music

YORK GATE, MARYLEBONE ROAD, LONDON, N.W. 1.

## Application for Admission to VACATION COURSE *for* TEACHERS.

Date.....1938

Name in full.....

Address.....

.....

*Subject of Lectures*

(State if Course or Single Lecture.)

.....

.....

.....

All fees payable in advance. Cheques and Postal Orders should be made payable to the "Royal Academy of Music," and crossed "*Westminster Bank Ltd., Harley Street Branch.*"

All remittances should be addressed to *The Secretary*, who alone gives official receipts. Scottish, Irish and Channel Islands Cheques should be made out for an additional 6d. to cover Bank Charges.

# Royal Academy of Music.

## TEACHERS' TRAINING COURSE.

All Students who wish to enter the Teaching Profession are strongly advised to prepare themselves for Registration by the Royal Society of Teachers, 47 Bedford Square, W.C.1.

One of the essentials for Registration is attendance for one Academic Year at a Teachers' Training Course. See Special Syllabus giving full information regarding Academy Courses.

Entries are received only in September (Michaelmas Term) of each year for Students wishing to take the whole Teachers' Course (the fee for which is £7 7s. per term). Separate series of Lectures may be taken by arrangement.

A Special Examination for a Diploma certifying ability in Teaching will be held annually in July in connection with this Course. The Examination fee is £5 5s.

## L.R.A.M. (HONOURS).

Candidates who are successful in the L.R.A.M. Examinations in Pianoforte, Singing, Violin, Viola, Violoncello or Elocution, and who also obtain (for the same subject) the Special Diploma in the Teaching of Music or Elocution awarded in connection with the Teachers' Training Course in the Royal Academy of Music, are entitled to describe themselves as L.R.A.M. (Honours).

## JOINT GRADUATE COURSE

### OF THE ROYAL ACADEMY OF MUSIC AND THE ROYAL COLLEGE OF MUSIC.

A Joint Course for the Training of Teachers in Music enabling teachers to acquire a qualification which will be recognised by the Burnham Committee as entitling them to salaries on the Graduate instead of the Non-Graduate Scale. The Course for 1938-39 begins in September, 1938.

The Course consists of two years' full curriculum at either Institution, followed by a third year of special training in Teaching. At the end of the third year an examination is held for the Special Diploma "GRADUATE OF THE ROYAL SCHOOLS OF MUSIC, LONDON," and candidates who satisfy the examiners have the exclusive right to append the letters "G.R.S.M. (London)" to their names.

The possession of this Diploma confers Graduate status, under the Burnham Scale, upon the holder.

Full information regarding these Courses may be had on application to :—

FEB., 1938.

L. GURNEY PARROTT,  
*Secretary.*